MUSIC - UNIVERSITY OF TORONTO
3 1761 05189 847 6

M
1619
B47
1913
c.1

MUSI

Digitized by the Internet Archive
in 2011 with funding from
University of Toronto

http://www.archive.org/details/bergerettesroman00weck

J.-B. Wekerlin

Cicaudeti Menuet Page 7

Bergere Legre 16

Bergerettes

Romances and Songs of the Eighteenth Century

Oliver Ditson Company

M
1619
B47
1913
c.1
MUSI

UNIVERSITY OF TORONTO

Presented to the

FACULTY OF MUSIC LIBRARY

by

George A. Smale

MUS 330.50

Bergerettes

Romances and Songs of the Eighteenth Century

Collected and Transcribed with Accompaniments for the Piano by

J.-B. Wekerlin

With Introduction and English Text by

Frederick H. Martens

$1.25

CANADIAN 1.50 DISCOUNT

OLIVER DITSON COMPANY
THEODORE PRESSER CO., DISTRIBUTORS
1712 CHESTNUT STREET
+ PHILADELPHIA +
Copyright 1913 by Oliver Ditson Company
Printed in U.S.A.

Contents

		PAGE
1.	Lizette one morn arose (*Par un matin*)	1
2.	Ah, Love is but a child (*L'amour s'envole*)	4
3.	Exaudet's Minuet (*Menuet d'Exaudet*)	7
4.	Rustic flute, echo sighing (*O ma tendre musette*)	10
5.	Would I were the fern (*Que ne suis-je la fougère*)	12
6.	I sing the love of Jean (*Chantons les amours de Jean*)	14
7.	O shepherdess fickle (*Bergère légère*)	16
8.	Fair Aminta (*Aminte*)	19
9.	Maidens, remember (*Jeunes fillettes*)	22
10.	Mother, tell me, do (*Maman, dites-moi*)	25
11.	Nay, I 'll to the woods no more (*Non, je n'irai plus au bois*)	28
12.	Phyllis, grasping, ne'er would philander (*Philis, plus avare que tendre*)	32
13.	Nay, I can't believe (*Non, je ne crois pas*)	36
14.	Sylvia, thou art my dearest (*Trop aimable Sylvie*)	38
15.	Oh, hasten, fair springtime (*Venez, agréable printemps*)	40
16.	There 's a shepherd (*Je connais un berger discret*)	42
17.	Nanette	44
18.	There 's a time for all things (*Chaque chose a son temps*)	46
19.	Lisette	48
20.	Mother Bontemps (*La mère Bontemps*)	50

LIBRARY
FEB 2 6 1998
UNIVERSITY OF TORONTO

Preface

THESE eighteenth century French songs and romances, compiled by J.-B. Wekerlin, represent the vocal music of their period in its lighter aspect, that gay and charmingly sentimental type of air among whose partisans were Campra, Charpentier, Marais, Destouches, and Jean-Jacques Rousseau; which found its happiest expression in the musical comedies of Monsigny and Grétry; and might be considered the direct antithesis of the pretentious arias of the serious lyric tragedy of the day.

In music, as in other arts, the tendency toward that ingenious development of picturesque and attractive detail, which constitutes the charm of the *rococo* style, had begun, toward the middle of the eighteenth century, to supplant the ideal of majestic simplicity and the classic sense of proportion which is the keynote of Lully's operas, Racine's tragedies, and the architecture of Mansard. This tendency found its happiest expression in the *pièce à chansons* of the great Parisian fairs, the *petits chansons tendres*, the *pastourelles*, *romances*, and *bergerettes*.

Though pastoral songs in name, these *bergerettes* are no folksongs, notwithstanding the fact that often an older popular melody, whose heroine was generally "a shepherdess very sensible or most complaisant," undoubtedly underlies their more modern development. The simple shepherd air of the Middle Ages had, as early as the fifteenth century, found its way to town and court and there lost its primitive simplicity. From the seventeenth century to the dawn of the Revolution, poets and musicians alike conformed to those dictates of aristocratic good taste which demanded *qu'on donne dans la bergerie*—that one go in for the pastoral. As a result, these *bergerettes* are as characteristic of an age when aristocratic privilege determined the standard of taste, and a brilliant and polished society stamped every art with the impress of its own cultured epicureanism, as any of the canvases of Boucher or Fragonard. And this despite the fact that in many cases an earlier folksong origin may be presupposed.

The Climènes, Amintes, and Sylvies of these *bergerettes* are not the simple shepherd lasses of pastoral France. They are shepherdesses of the *noblesse*, in hoopskirt

and *talons rouge*, playing at shepherding with gilded crooks, their songs often breathing a coquetry too sophisticated to be reconciled with the artless simplicity of the barefoot peasant maid of Touraine or La Provence.

Yet they are charming, these *petits airs tendres*, these *rococo* romances, the graceful productions of an epoch when "art was never better patronized nor more finely and pleasingly developed." In most cases, however, they have little more in common with the pastoral airs of older provincial France than had the dainty and beribboned figures of Watteau's *Embarquement pour Cythère*, for instance, the *marquis* and *marquises* of Marly and the Trianon, masquerading in silks and laces with the starved and unhappy peasants of the *ancien régime*. Indeed, the general wretchedness of these last was hardly likely to encourage amatory preoccupation in forest glades, in which, by the way, owing to the vigorous enforcement of the game laws, especially in the *capitaineries des chasses* in the neighborhood of Paris, herds of deer were far more frequently to be encountered than flocks of sheep.

The time was not far distant when the light and frivolous echo of these melodies of those whom Taine calls the "fanciful villagers of noble birth," was to be drowned in the roar of the *Marseillaise* and the *Ça ira*. And yet, if these *bergerettes* lack the deep fervor which gives the national songs of the French Revolution so convincing an accent of sincerity, they cannot be excelled in appeal of a gracefully sentimental character. If, the products of a cynical age, they seldom strike a note of intense passion, they unite with a certain care-free charm and gaiety a grace and delicacy of musical expression which will not suffer them to be forgotten. To some extent they even justify the absurd contention of Lecerf de la Vieville, who declared gallantry must be considered the only source of inspiration in secular music.

Jean-Jacques Rousseau, himself a contemporary of Monsigny and Exaudet, hits off in his *Dictionnaire de la Musique*, two of the leading characteristics of the *bergerette*. "Those French airs called *pastorales* are ordinarily in duple time, and introduce a drone-bass," and the majority of the *bergerettes* in the collection bear out this contention. Sir Hubert Parry's assertion that "a special type of dainty, dexterously organized song has been characteristic of the French in all times from which musi-

cal examples have been handed down" has no better exemplifier than these melodies which Wekerlin has so appropriately harmonized. A few details concerning the authors of music and text of some of the songs contained in the volume might not come amiss.

The celebrated *Menuet d'Exaudet* was composed by Antoine Exaudet (1710–1763), a native of Rouen. In his day he had considerable reputation as a composer, and was *répétiteur* of the ballet, and solo violin at the Paris opera. His other compositions have fallen into oblivion. Charles-Simon Favart (1712–1792), who wrote the verses, was a dramatic author of note in his day.

The air of *O ma tendre musette*, though attributed to Monsigny, is in all probability much older, and derived from a folksong. The poem by La Harpe (1739–1803), the dramatic author and rhetorician, is probably one of the most natural and unaffected of his shorter lyric efforts.

Que ne suis-je la fougère? adapted to a really beautiful air by Pergolese, is a charming *bluette*, one of the attractive little lyrics with which Riboutte, *contrôleur des rentes* under Louis XV, amused his leisure, at a time when a financier was often a cultivated man of letters as well.

Maman, dites-moi, is a pastoral romance in the style of *Ah! vous dirai-je maman*, upon which most clavecinists wrote variations toward the end of the eighteenth century.

Aminte and *Trop aimable Sylvie* bear the sub-title *tambourin*, and have, no doubt, been derived from the lively old Provençal village dance so called. The facile elegance of their texts, however, does not suggest a similar origin.

Jeunes fillettes, a charming air, has points of resemblance with the English *fa-la-la*, heightened by the suggestion of Herrick in the song-poem.

Philis, plus avare que tendre: to this air the French dramatic poet Dufresny, Sieur de la Rivière (1648–1724), who married his washerwoman in discharge of her bill, has set humorously sentimental words.

These little *Bergerettes*, together with their companion volume of *Pastourelles*, also compiled by Wekerlin, present the finest efflorescence of the lighter song of the age

of gold snuff-boxes, court-swords with mother-of-pearl hilts, hoopskirts, powdered wigs, and "bird-nest" coiffures; of elegance and *insouciance*. Their appeal is still potent.

And the lasting quality of this appeal which they make is, after all, not so difficult to understand, when we consider that they are truly expressive of the spirit of a century in which "the arts, in all that pertained to taste, grace, or elegance, were inimitable;" an epoch of which Talleyrand has said: "Whoever has not lived before 1789 has not known the real joy of living." The choice of an enthusiastic lover of old French song, whose position as librarian of the Paris Conservatory facilitated his selection of material of exceptional value and interest, this anthology has won widespread recognition.

It is pleasant to think that a new edition with English text may bring these little songs within the ken of many to whom they are as yet unknown, and the hope expressed by their compiler anent a work* of greater scope, "that the somewhat old-fashioned grace of these airs will not fail to charm even music-lovers accustomed to the passionate intensity of modern music," may find its fullest realization, for to them it is equally applicable.

Frederick Martens

* [illegible] de la France.

Bergerettes

BERGERETTES

Romances and Songs of the Eighteenth Century

I

LIZETTE ONE MORN AROSE

(PAR UN MATIN)

English versions by Frederick H Martens

Arranged by J B WEKERLIN

Moderato

VOICE

PIANO

p

1. Li-zette one morn a - rose at break of day, Li - zette one morn a - rose at break of day, And to the woods a - lone she took her way,

1. Par un ma - tin Li - set - te se le - va, Par un ma - tin Li - set - te se le - va, Et dans le bois seu - let - te s'en al - la,

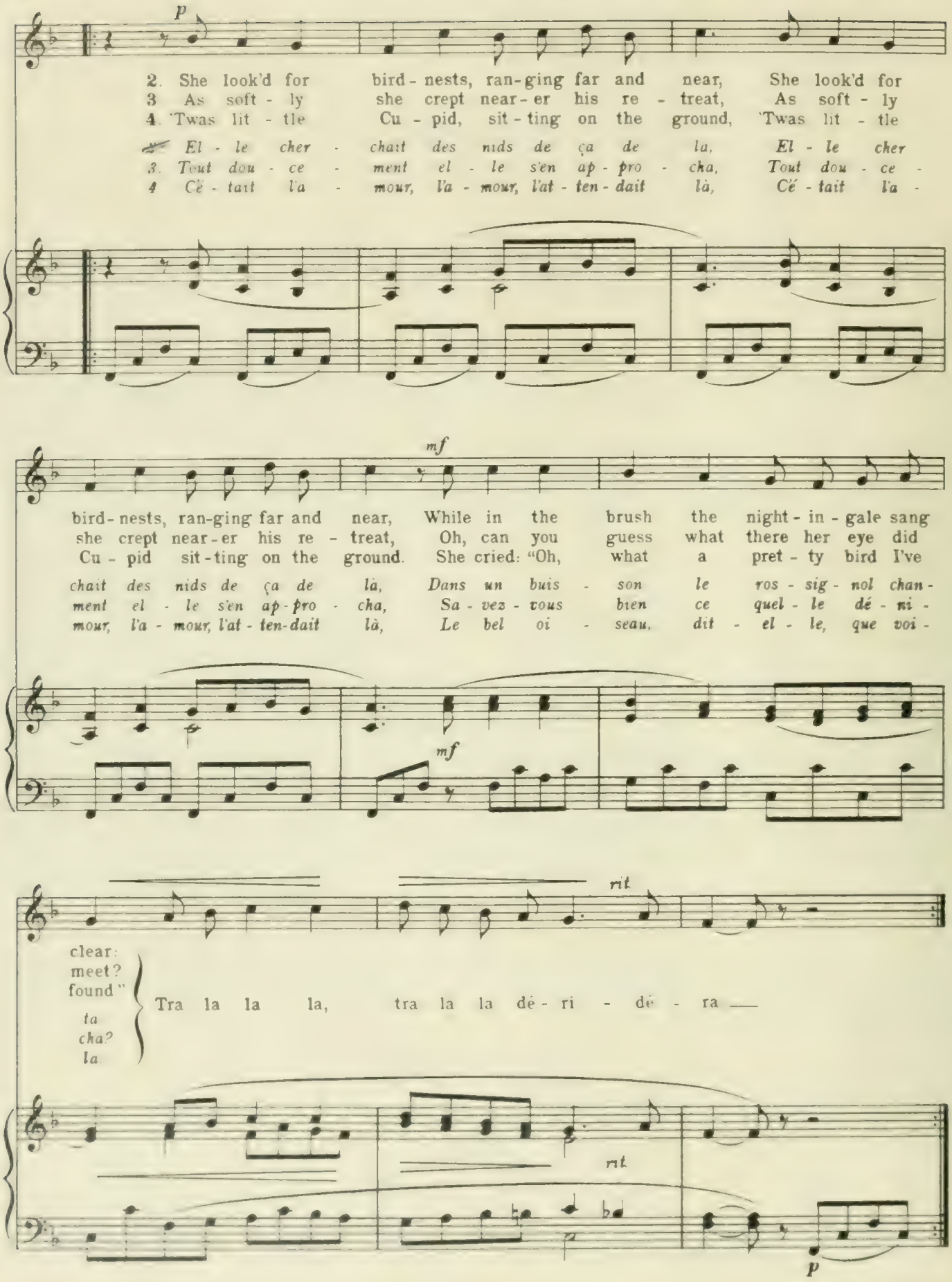
Tra la la la, tra la la dé - ri dé - ra.

mf

rit

Copyright MCMXIII by Oliver Ditson Company

5-106-70016 - 52



5-106-70016-52

p

5. Her lit - tle heart quite sud-den ten-der grew, Her lit - tle
6. Then straight-way sought her fa-ther to com - plain, Then straight-way
7. Her fa - ther Cu - pid seized, his pin-ions cut, Her fa - ther

~~5. Son~~ *pe - tit coeur aus - si - tôt s'en-flam - ma, Son pe - tit*
6. El - le s'en va se plain-dre à son pa - pa, El - le s'en
7. Il prit l'a - mour, les ai - les lui cou - pa, Il prit l'a -

mf

heart quite sud-den ten-der grew, She sighed, un - hap - py, why, she hard-ly
sought her fa-ther to com - plain, And to him speak-ing, lo, she sigh'd a -
Cu - pid seized, his pin-ions cut, Then in the poul - try - yard the ras - cal

coeur aus - si - tôt s'en-flam - ma, El - le gé - mit et ne sait ce qu'elle
va se plain-dre à son pa - pa; En lui par - lant, la bel - le sou - pi -
mour, les ai - les lui cou - pa; Dans la vo - lière en - suite il l'en - fer -

mf

rit. *5. & 6.* *last ending*

knew
gain
shut
a
ra
ma

Tra la la la, Tra la la dé - ri - dé - ra. ra.

5. & 6. *last ending*

rit.

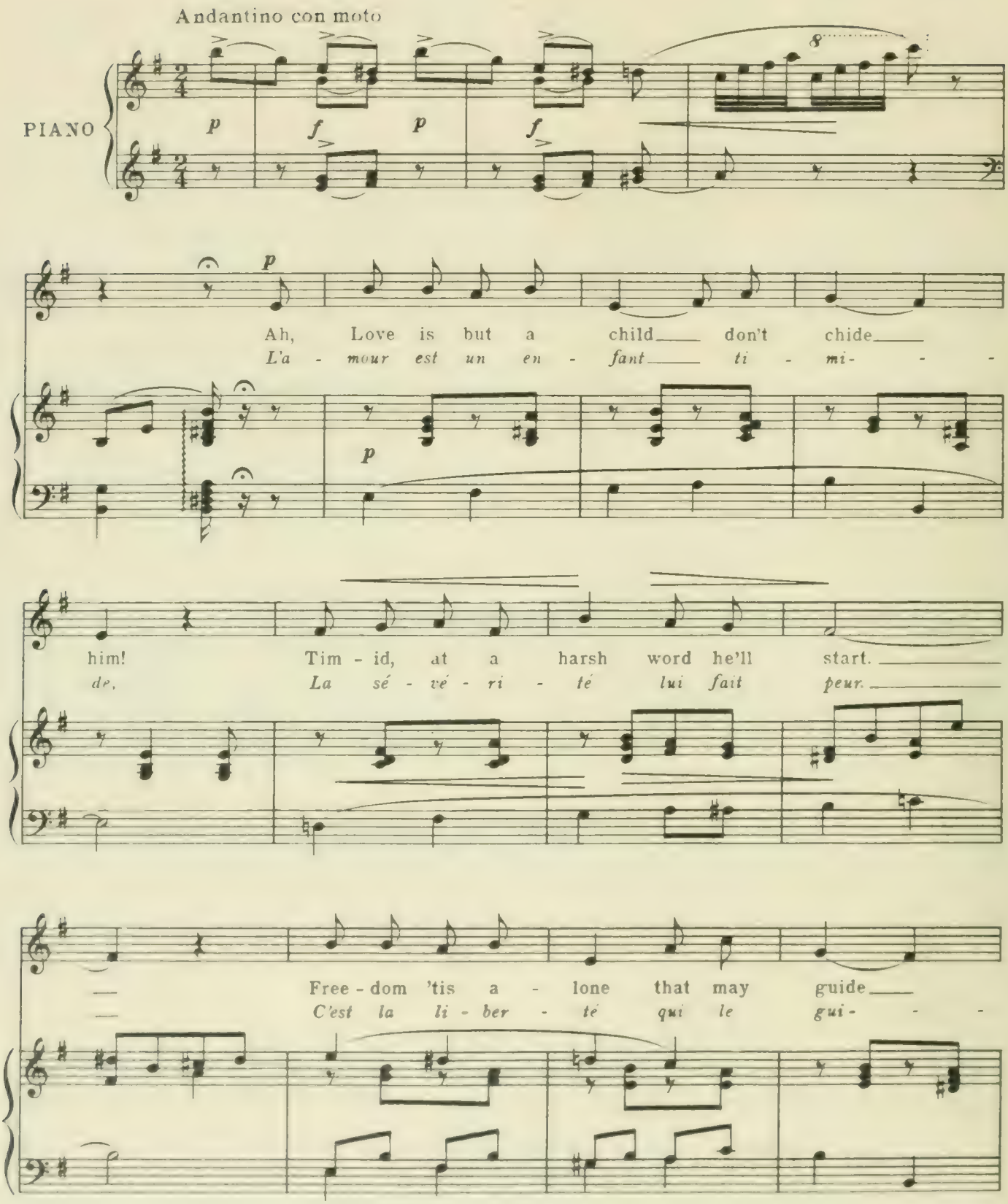
p

5-106-70016-52

II

AH, LOVE IS BUT A CHILD

(L'AMOUR S'ENVOLE)



5-106-70016 - 52

rit.

him On the high - way of the heart.
de Pour trou - ver le che - min d'un coeur.

rit.

mf a tempo

While his lib - er - ty en - joy - ing, Laugh-ter gay and glad - ness
Tan - dis qu'il n'a rien à crain - dre, Les ris et les jeux sui -

mf a tempo

swell his train; If co - er - cion you're em - ploy - ing,
vent ses pas; Mais dès qu'on le veut con - train - dre

p

Off he'll fly, nor re - turn a - gain,
Il s'en - vo - - - le et ne re-vient pas.

p

f

5-106-70016-52

f *dim.* *p*

nor re - turn a - gain. Ah, Love is but a child, don't

et ne re - vient pas. L'a - - mour est un en - fant ti -

f *p*

chide him! Tim - id, at a harsh word he'll

mi - - de. La sé - vé - ri - te lui fait

start. Free - dom 'tis a - lone that may

peur. C'est la li - ber - te qui le

rit

guide him On the high - way of the heart.

gui - - de Pour trou - ver le che - min d'un coeur.

rit

III
EXAUDET'S MINUET
(MENUET D' EXAUDET)

Words by Favart

Allegretto non troppo

VOICE

PIANO

p

Pla-cid see
Cet é-tang

poco rit.

p a tempo

On the lea Yon pool shin - ing, Mir - ror in its wa - ters
Qui s'é - tend Dans la plai - ne, Ré-pète, au sein de ses

clear The ver - dant elm - trees near, 'Round which the vines are twin - ing.
eaux, Les ver - doy ants or - meaux Où le pam - pre s'en - chai - ne;

rit.

rit.

a tempo

Cloud-less, view Skies of blue, Wave - re - flect - ed;
Un ciel pur, Un a - zur Sans nu - a - ges

a tempo

5-106-70016-52

Love-ly, leaf-y branch-es thro' In ten-der az-ure true Pro-ject-ed
Vi-ve-ment s'y re-fle-chit. Le tab-leau s'en-ri-chit D'i-ma-ges.

p

Yet, while we're its charm at-test-ing, Mir-ror'd skies in clear pool
Mais tan-dis que l'on ad-mi-re Cette onde ou le ciel se

p

cresc poco a poco - - -

rest-ing, Comes a breeze Thro' the trees, Rip-ples tra-cing:
mi-re, Un ze-phyr Vient ter-nir Sa sur-fa-ce:

cresc poco a poco - - -

mf

With its va-grant breath of air The love-ly pic-ture there Ef-fa-cing.
D'un souffle il con-fond les traits. Le-clat de tant d'ob-jets S'ef-fa-ce.

mf *f* *decrescendo*

p

Pla-cid see, On the lea Yon pool shin - ing, Mir-ror in its wa-ters
Cet e-tang Qui s'e-tend Dans la plai - ne Ré-pète au sein de ses

p a tempo

clear The ver-dant elm-trees near, 'Round which the vines are twin - ing.
eaux. Les ver - doy - ants or - meaux Où le pam - pre s'en - chai - ne:

rit.

a tempo

Cloud-less, view Skies of blue, Wave - re - flect - ed, Love-ly, leaf - y branch-es
Un ciel pur, Un a - zur Sans nu - a - ges Vi - ve - ment s'y ré - flé -

a tempo

rit

thro' In ten - der az - ure true Pro - ject - - ed.
chit. Le ta - bleau s'en - ri - chit D'i - ma - - ges

rit.

5-106-70016-52

IV

RUSTIC FLUTE, ECHO, SIGHING

(O MA TENDRE MUSETTE)

Words by La Harpe — Music by MONSIGNY

Andante

PIANO

mf — *rit* — *a tempo*

p

1. Rus - tic flute, ech - o, sigh - ing, Loves I may ne'er for -
2. E'er in her clear eyes show - ing, Love's ver - y flame did
3. Rus - tic flute, soft - ly sigh - ing, So - lace my ten - der

1. O ma ten - dre mu - set - te, mu - set - te mes a -
2. C'est l'a-mour, c'est sa flam - me Qui bril - le dans ses
3. O ma ten - dre mu - set - te, Con - so - le ma dou -

p molto leggiero
(très légèrement)

get. Days of de - light un - dy - ing,
dwell. All her soul I thought glow - ing
pain, Breathe in your ca - dence dy - ing,

mours, Toi qui chan - tais Li - set - te,
yeux! Je cro-yais que son à - me
leur; Par - le - moi de Li - set - te.

5-106-70016-52

Gone with their queen, Li - zette! Hope, in de - cep - tion
For me with love as well. Sweet as the breath of
Thoughts of Li - zette a - gain. Her im - age, fresh, un -

Li - sette et les beaux jours. D'u - ne vaine es - - pé -
Brû - lait des mê - - mes feux. Li - sette à son au -
Ce nom fait mon bon - heur. Je la re - vois plus

con - stant, No more shall flat - ter me.
dawn - ing, 'Round her a charm did weave,
fad - ing, Ris - es more fair than day.

ran - ce, Tu m'a - vais trop flat - té.
ro - re, Res - pi - rait le plai - sir:
bel - le Plus bel - le tous les jours.

mf *p*

Sing-ing Li-zette in - con - stant, I'll sing my con - stan - cy.
Young, and so fair, I'm mourn - ing She should so soon de - ceive!
Tho' Li-zette e'er up - braid - ing, I'll love Li - zette al - way.

Chan - te son in - con - stan - ce Et ma fi - dè - - li - té.
Hé - las! si jeune en - co - re, Sait - on dé - jà tra - hir?
Je me plains tou-jours dèl - le Et je l'ai - me tou - jours!

mf *p*

5-106-70016-52

V

WOULD I WERE THE FERN

(QUE NE SUIS-JE LA FOUGÈRE)

Andante

VOICE

PIANO

p

mf

1. Would I
2. Would I
3. Would I

1. Que ne
2. Que ne
3. Que ne

were the fern whose pleas - ure Is, when twi - light falls a -
were the brook - let flow - ing, Hap - py when she laves her
might, of her e'er dream - ing, Win her heart, now closed to

suis - je la fou - gè - re, Où, sur la fin d'un beau
suis - je l'on - de pu - re Qui la re - çoit dans son
puis - je par un son - ge, Te - nir son cœur en - chan -

p

pace, For my shep - herd - ess' sweet leis - ure To pro -
face. Would I were her ker - chief, know - ing Where it
me. Would I might pass from the seem - ing To the

jour, Se re - po - se ma ber - gè - re, Sous la
sein? Que ne suis - je la pa - ru - re, Qui la
té! Que ne puis - je du men - son - ge Pas - ser

5-106 70016-52

mf

vide a rest - ing - place. Would I were the zeph - yr
finds a rest - ing - place. Would I were her glass, re -
dear re - al - i - ty. Ah, the gods who gave me

gar - de de l'a - mour. Que ne suis - je le zé -
couvre a - près le bain? Que ne suis - je cet - te
à la vé - ri - té? Les dieux qui m'ont don - ne

mf

p

wreath - ing Cool - ness round her beau - ty - led; Would I
flect - ing All her charm - ing airs and wiles; Show - ing
be - ing, Set too high am - bi - tion's prize; Since I'd

phy - re Qui raf - frai - chit ses ap - pas, L'air que
gla - ce. Où son mi - nois ré - pé - té Offre à
l'ê - tre M'ont fait trop am - bi - ti - eux. Car en -

poco rit.

were the air she's breath - ing, Or the flow'r, born 'neath her tread.
gra - ces past ex - pect - ing, Beaut - y an - swring beau - ty's smiles.
be, I'm clear - ly see - ing, All that pleas - es in her eyes.

sa bou - che res - pi - re, La fleur qui naît sous ses pas?
nos yeux u - ne grâ - ce. Qui sou - rit à la beau - té
fin je vou - drais ê - tre. Tout ce qui plaît à ses yeux!

p

poco rit.

5-108-70016-52

VI
I SING OF THE LOVE OF JEAN
(CHANTONS LES AMOURS DE JEAN)

Con moto

VOICE

PIANO

mf

I I sing, I sing of the love of Jean-ne! I
I. Chan-tons, chan-tons les a-mours de Jean-ne, Chan-

f

mf

sing, I sing of the love of Jean! Maids none there are fair as Jean-ne,
tons, chan-tons les a-mours de Jean. Rien n'est si char-mant que Jean-ne,

cresc

cresc

Lads half so kind as Jean! Jean he loves Jean-ne,
Rien plus ai-ma-ble que Jean. Jean ai-me Jean-ne,

rit.

p a tempo

rit

p a tempo

Jean-ne loves Jean! Jean he loves Jean-ne, She loves her hand-some Jean!
Jeanne ai-me Jean, Jean ai-me Jean-ne, Jeanne ai-me jo-li Jean.

rit

p a tempo

rit

p a tempo

5 106 70018 52

mf

2. A cot - tage sim - ple their love can hold___ As
3. Tho' so great Jean-ne's love it be,___ Jean
2. Dans u - ne sim - ple ca - ba - - ne, Comme en
3. Si l'a - mour___ de Jeanne est gran - de,

f *mf*

well as pal - ace built of gold. Jean there tells his love to Jean - ne,
loves her in___ no less de - gree. Ne'er to an - y re - quest one makes,___
un pa - lais___ tout d'or bril - lant, Jean re - çoit l'a - mour de Jean - ne,
Non moins grande est la - mi - tié de Jean; Ce que l'un___ des deux de - man - de,

cresc. *cresc.*

There her love for Jean___ is told. Jean he loves Jean - - ne,
E'er the oth - er ex - cep - tion takes. Jean he loves Jean - - ne,
Et Jean - ne ce - lui___ de Jean. Jean ai - me Jean - - ne.
L'autre aus - si - tôt y___ con - sent: Jean ai - me Jean - - ne,

rit *p a tempo* *rit.* *p a tempo*

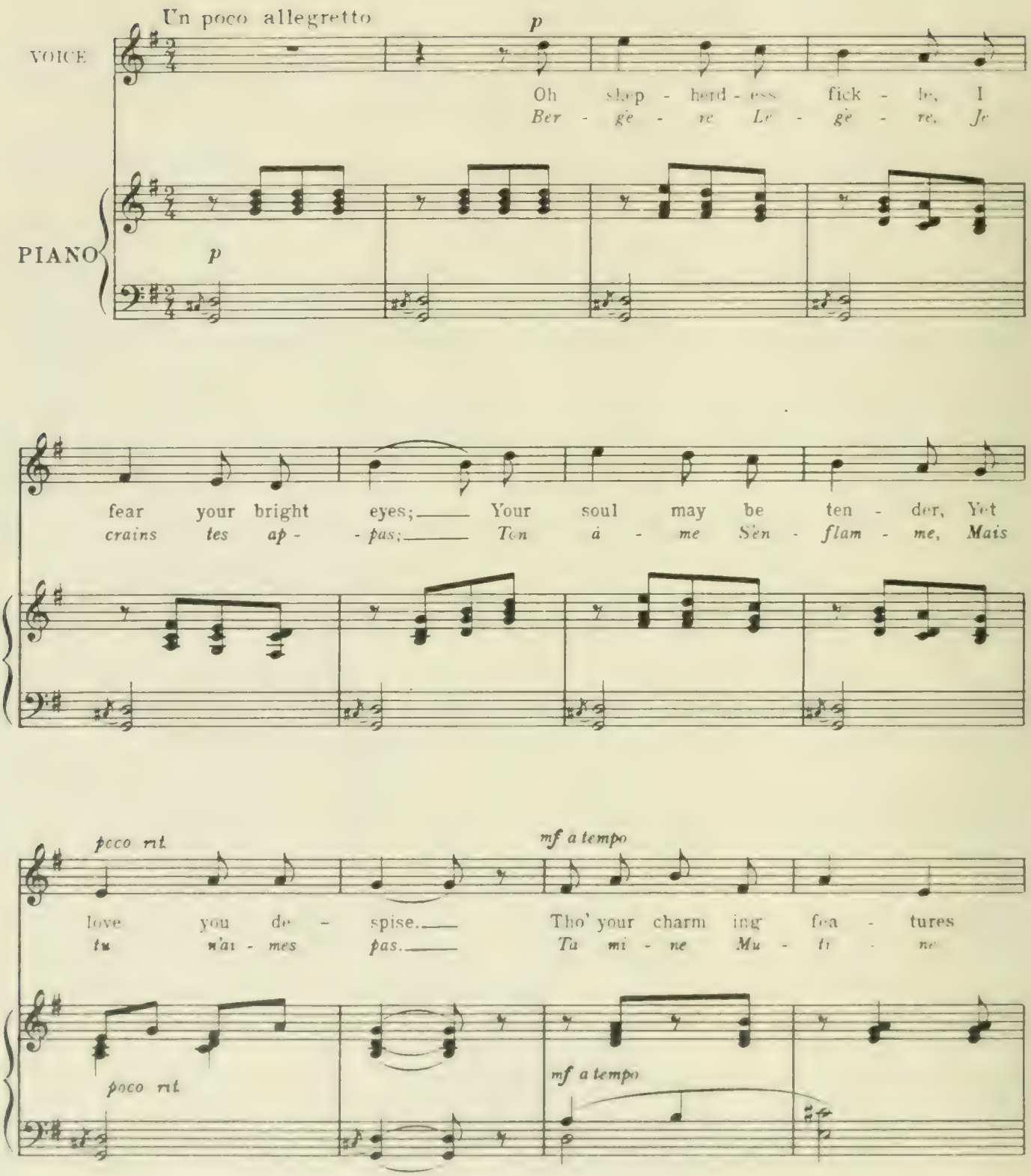
Jean - ne loves Jean! Jean he loves Jean - ne, She loves her hand - some Jean!
Jean - ne loves Jean! Jean he loves Jean - ne, She loves her hand - some Jean!
Jeanne ai - me Jean, Jean ai - me Jean - ne, Jeanne ai - me jo - li Jean.
Jeanne ai - me Jean, Jean ai - me Jean - ne, Jeanne ai - me jo - li Jean.

rit. *rit.* *p a tempo*

VII

OH, SHEPHERDESS FICKLE

(BERGÈRE LÉGÈRE)



5 106 70016 52

Un moved none may view, You e - vade, dis - dain - ful, Those
Pré - vient et sé - duit; Mais vai - ne, Hau - tai - ne, Tu

p *poco rit.* *a tempo* *mf*

who'd fol - low you, Those who'd fol - low you. Oh,
fuis qui te suit, Tu fuis qui te suit. Ber -

p *col voce (suivez)* *a tempo* *mf*

shep - herd - ess fick - le, I fear your bright eyes; Your
gè - re Lé - ge - re, Je crains tes ap - pas; Ton

p *poco rit.*

soul may be ten - der, Yet love you de - spise.
à - me S'en - flam - me, Mais tu n'ai - mes pas.

p poco rit.

5-106-70016-52

mf a tempo

Tho' you sing love's prais - es 'Tis with re - gret I find, Spite of emp - ty
Tu chan - tes, Tu van - tes, L'a - mour — et sa loi, P'a - ro - les Fri -

mf a tempo

p *rit.* *a tempo* *mf*

phras - es, You've self but in mind, You've self but in mind. Oh,
vo - les, Tu n'ai - mes que toi, Tu n'ai - mes que toi. Ber -

p *col voce* (*suivez*) *a tempo* *mf*

shep - herd - ess fick - le, I fear your bright eyes, — Your
ge - re Lé - gè - re, Je crains tes ap - pas. — Ton

p *rit.*

soul may be ten - der, Yet love — you de - spise. —
â - me. S'en - flam - me. Mais tu — n'ai - mes pas. —

p rit.

5 106 70016 52

VIII
FAIR AMINTA
(AMINTE)

Poco moderato

PIANO

mf

p a tempo

Fair A-min-ta, seek with me the grove, Where naught the
Viens dans ce bo-ca-ge, belle A-min-te, Sans con-

poco rit.

p a tempo

fond vows of lov-ers may mo-lest, Oh, fair A-min-ta, seek with me the
train-te L'on y for-me des voeux, Viens, viens dans ce bo-ca-ge, belle A-

Fine.

grove, 'Twas meant for lov-ers, a syl-van ref-uge blest.
min-te, Il est fait pour les plai-sirs et les jeux.

Fine.

5-106-70016-32

Twit - ter - ing of wood - land bird, The brook - let's mur - mur
Le ra - ma - ge des oi - - seaux, Le mur - mu - re des

heard, To us are say - ing: "Here, with - in this ver - dant
eaux, Tout nous en - ga - ge A choi - sir ce beau sé - -

grove, The hom - age due to love You should be pay - ing."
jour, Pour of - frir à l'a - - mour Un tendre hom - ma - ge;

Here, where arch - ing branch - es green Our ten - der se - crets
A l'om - bre de ses fo - - rêts, Goû - tons les biens se - -

5-106-70016-52

screen, We'll ex - change fond vows at leis - - - ure;
crets, D'un ai - ma - ble ba - di - na - - - ge.

We are young, and love is youth's own pleas - - - ure.
Nous som - mes tous deux Dans le bel â - - - ge.

Ties of love shall draw us ev - er near - er, Ar - dors keen the hours make
De nos chaî - nes res - ser - rons les nœuds, Vi - ves ar - deurs, Mo - ments flat -

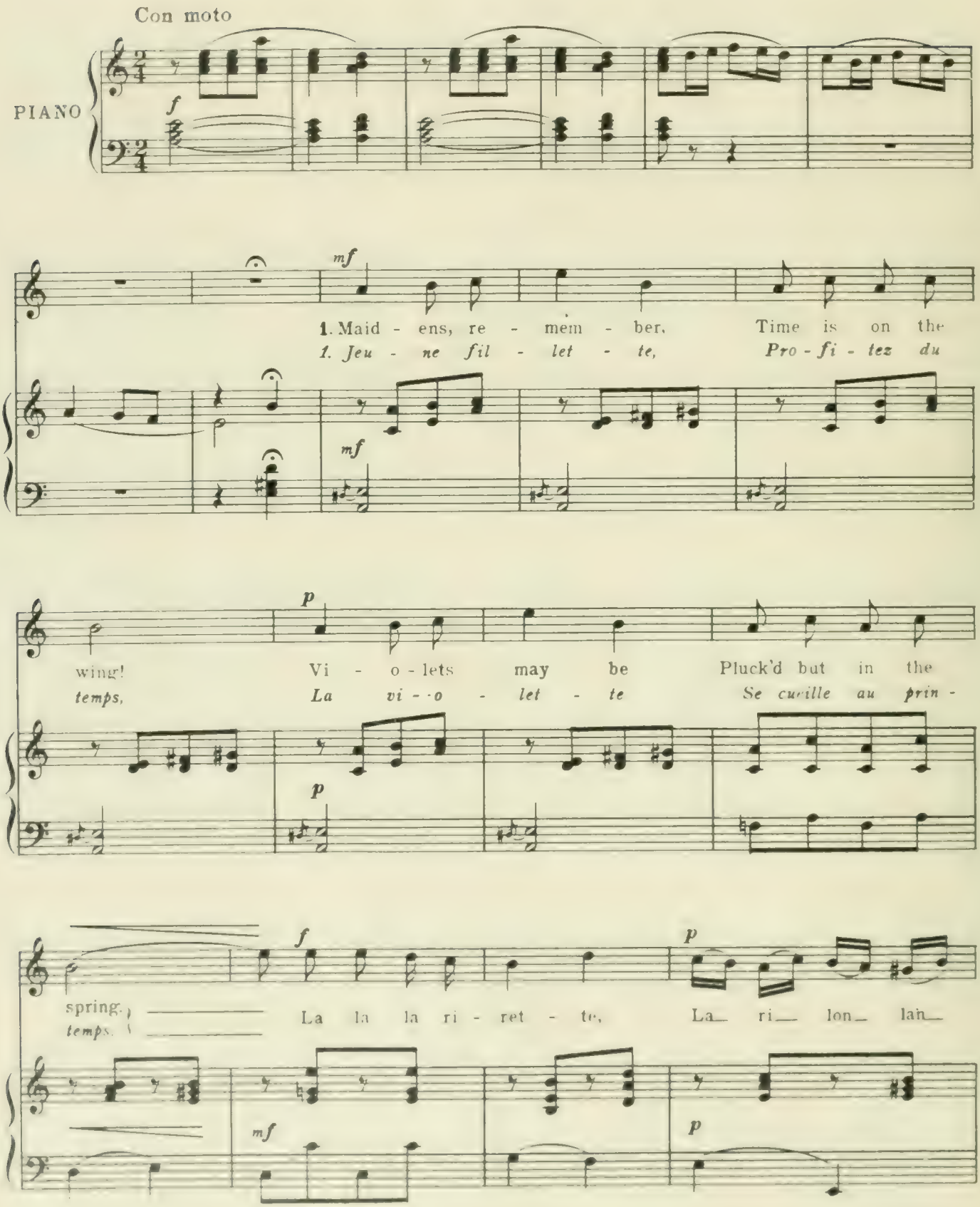
D.S. al Fine.

dear - er, E'er more sweet As their hap - py mo - ments fleet! Oh,
teurs, Que vos dou - ceurs A jam - ais com - blent nos coeurs, Viens,

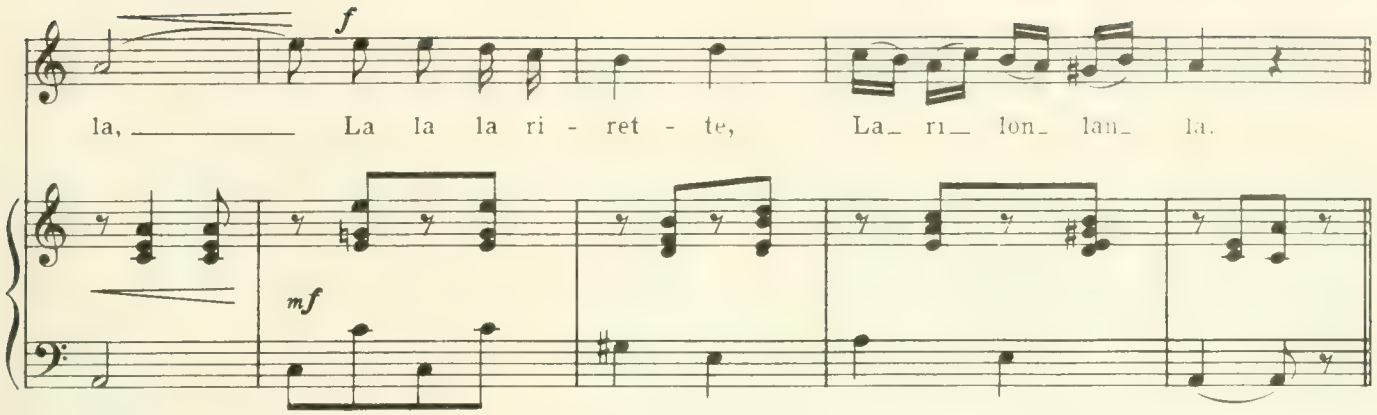
D.S. al Fine.

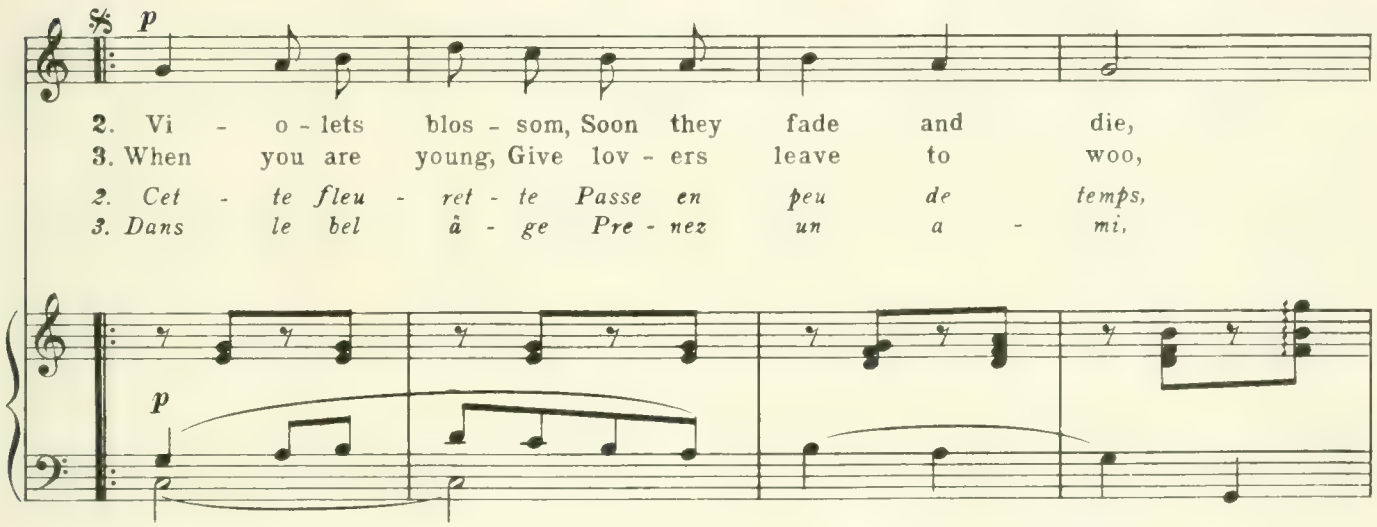
5 106 70018 52

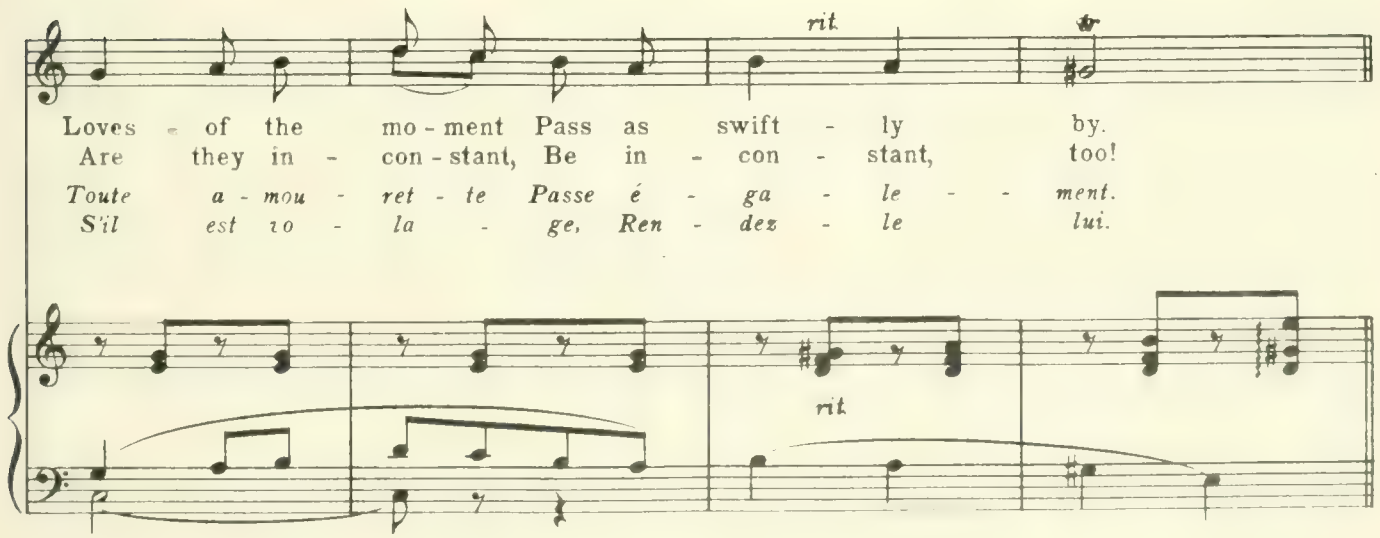
IX
MAIDENS, REMEMBER
(JEUNES FILLETTES)



5-106-70016-52







5-106-70016-52

mf a tempo

Maid - ens, re - mem - ber, Time is on the wing!
Jeu - ne fil - let - te, Pro - fi - tez du temps.

mf a tempo

p

Vi - o - lets may be Pluck'd but in the spring.
La vi - o - let - te Se cueille au prin - temps.

p

f *p*

La la la ri - ret - te, La ri lon lan la,

mf *p*

f *D.S.*

La la la ri - ret - te, La ri lon lan la.

mf

5-106-70016-52

X

MOTHER, TELL ME, DO

(MAMAN, DITES-MOI)

Un poco allegretto

VOICE

PIANO

1. Moth - er, tell me, do, what this love is a - kin to, Is it a joy or tor- ment, pray? Since I love, what suf- f'ring ev - 'ry day I've been thro'! And yet the night makes
2. 'Mid the vil - lage lads the first place e'er se - cur - ing, There's naught he does, and naught he says, That seems aught but right he can be so al - lur - ing. He has such charm, such

1. Ma - man, di - tes - moi ce qu'on sent quand on ai - me, Est - ce plai - sir, est - ce tour - ment? Je suis tout le jour dans u - ne peine ex - trè - me. Et la nuit je ne
2. C'est le ber - ger le plus par - fait du vil - la - ge, Tout ce qu'il dit, tout ce qu'il fait Est si sé - dui - sant, que sans peine on s'en - ga - ge, Tant il a de char -

5 - 106 - 70016 - 52

sf

up for day! What harm is there lov - ing some - one,
tact, such ways. What harm is there lov - ing some - one,
sais com - ment. Quel mal peut nous cau - ser un a -
mes, d'at - traits. Quel mal nous peut cau - ser un a -

sf

pp *poco rit.*

say? Mam - ma, what should I be re - ply - ing,
say? Mam - ma, what should I be re - ply - ing,
mant? Si quel - qu'un près de nous sou - pi - re,
mant? Si près de nous son coeur sou - pi - re,

pp *poco rit.*

When swains come a - sigh - ing?
When he comes a - sigh - ing?
Que faut - il lui di - re?
Que faut - il lui di - re?

p a tempo

Of a lad, I'll tell, Hand - some past com - pare! That he loved me
Of a lad, I'll tell, Hand - some past com - pare! That he loved me
Un ber - ger bien fait, plus beau que l'a - mour, Vint d'un air dis -
Ce ber - ger char - mant, plus beau que l'a - mour, D'un air bien dis -

p a tempo

5-106 70016 52

well He yes - ter - day did swear; And my an - swer sought;
well He yes - ter - day did swear; And my an - swer sought;
cret me ju - rer l'au - tre jour Qu'il m'ai - mait bien.
cret m'a ju - ré l'au - tre jour Qu'il m'ai - mait bien

p *cresc.*

Yet I said naught, Yet I said naught. Now, should this
But I said naught, But I said naught. Yet, should this
Je ne dis rien, Je ne dis rien, Mais s'il re -
Je ne dis rien, Je ne dis rien, Mais s'il re -

p *cresc.*

shep - herd lad his pleas re - new, Mam - ma, what shall I
shep - herd lad his pleas re - new, Mam - ma, what shall I
vient en - cor m'en dire au - tant, Que faire a - lors, ma -
vient en - cor m'en dire au - tant, Que faire a - lors, ma -

rit. *rit.*

rall.

do? Mam - ma, what shall I do?
do? Mam - ma, what shall I do?
man? Que faire a - lors, ma - man?
man? Que faire a - lors, ma - man?

rall. *L. H.* 8

5-106-70016-52

XI

NAY, I'LL TO THE WOODS NO MORE
(NON, JE N'IRAI PLUS AU BOIS)

Un poco allegretto

PIANO

p

f

Nay, I'll to the woods no more! Nay, there a - lone no more I'm
Non, je n'i - rai plus au bois, Non, non, je n'i - rai plus seu -

p

stray - ing! Yet a mo - ment, when I went be - fore,
let - te, Un seul mo - ment l'au - tre fois, Un ins -

p

Dear my stroll I had been pay - ing Nay, I'll to the woods no more! Nay,
tant que de - ve - nait Li - se - te. Non, je n'i - rai plus au bois, Non,

f

mf

5-106-70016-52

p

there a-lone no more I'm stray-ing! All too well I know the snares Love spreads there for

non, je n'i-rai plus seu-let-te, Je con-nais trop le dan-ger Ou l'a-mour pour-

p

me, un-a-wares! Yes-ter-day, be-neath an elm, A

rait m'en-ga-ger. L'au-tre jour, sous un or-meau, Je

p

p

shep-herd lad with ar-dent plead-ing, My poor heart sought to o-ver-whelm: When I said I'd

vis près de moi, sur l'her-bet-te, Un jeu-ne ber-ger du ha-meau; Prête à l'é-vi-

rit. *mf a tempo*

flee, Said he'd fol-low me. Nay, I'll to the woods no more! Nay,

ter, Il veut m'at-tra-per. Non, je n'i-rai plus au bois, non,

rit. *mf a tempo*

5-106-70016-52

p

there a - lone no more I'm stray - ing! All too well I know the

non, je n'i - rai plus seu - let - te, Je con - nais trop le dan -

p

snares Love spreads there for me, un - a - wares. Since words would not

ger. Ou l'a - mour pour - rait m'en - ga - ger. Tir - cis, d'un air

dolce

dolce

serve him, My Thyr - sis grew bold And his love seem'd to

ten - dre, Me re - gar - dait. Un bai - ser en - flam -

nerve him, Me to en - fold, In his fond arms to hold. And a

me Sou - dain vint m'ap - pren - dre Ce qu'il de - man - dait Sans pi -

sf *ten* *p*

kiss he'd have sure - ly stole, Heed-less of my tear; When Cli -

tié pour ma pei - ne, Il me prit dans ses bras Quand nous

cresc.

a tempo

mène by did stroll, Else he'd had it, I fear.

vi - mes Cli - mè - ne Sans elle, hé - las!

p

rall. poco a poco al Fine
(Le mouvt ralenti jusqu'a la fin.)

pp

Nay, I'll to the woods no more! Nay, there a - lone no more I'm stray - ing!

Non, je n'i - rai plus au bois, Non, non, je n'i - rai plus seu - let - te,

pp *col voce (suivez)*

rit.

All too well I know the snares Love spreads there for me, un - a - wares!

Je con - nais trop le dan - ger Ou l'a - mour pour - rait m'en - ga - ger

rit.

5 - 106 - 70016 - 52

XII

PHYLLIS, GRASPING, NE'ER WOULD PHILANDER

(PHILIS PLUS AVARE QUE TENDRE)

Words by Dufresny

Andantino con moto

PIANO

p

poco rit.

p

Phyl - lis, grasp - ing, ne'er would phi - lan - der, Ev - er a -

Phi - lis, plus a - va - re que ten - dre, Ne ga - gnant

a tempo

lert no gain to miss, She from that am - o - rous

rien à re - fu - ser, Un jour, ex - i - gea

swain, Syl - van - der, Got thir - ty sheep, price of one kiss.

de Syl - van - dre Tren - te mou - tons pour un bai - ser.

p rit.

p rit.

5-106-70016-52

p

Yet the next
Le len - de -

a tempo *poco rit.* *a tempo*

mf *p*

day far less she gain'd: The prof - it was small
main, nou - velle af - fai - re: Pour le ber - ger

Phyl - lis did reap. From her Syl - van - der soon ob -
le troc fut bon, Car il ob - tint de la ber -

p rit.

tain'd A full thir - ty kiss - es for one small sheep.
gè - re Tren - te bai - sers pour un mou - ton.

p rit.

5-106-70016-52

p

Then, some days
Le len - de -

a tempo *poco rit.* *a tempo*

mf

lat - er Phyl - lis, more ten - der, Wor - ried lest she
main, Phi - lis plus ten - dre, Craig - nant de dé -

an - ger her swain, Did as Syl - van - der's fee sur -
plaire au ber - ger, Fut trop heu - reu - se de lui

p rit

ren - der Thir - ty fat sheep one kiss to gain.
ren - dre tren - te mou - tons pour un bai - ser.

p rit

5-108 70016 52

p

While the day
Le len - de -

a tempo *poco rit.* *a tempo*

mf *p*

af - ter Phyl - lis fret - ful, Thought all her flock
main, Phi - lis, peu sa - ge, Au - rait don - né

lit - tle to pay One kiss to gain of those, for -
mou - tons et chien Pour un bai - ser que le vo -

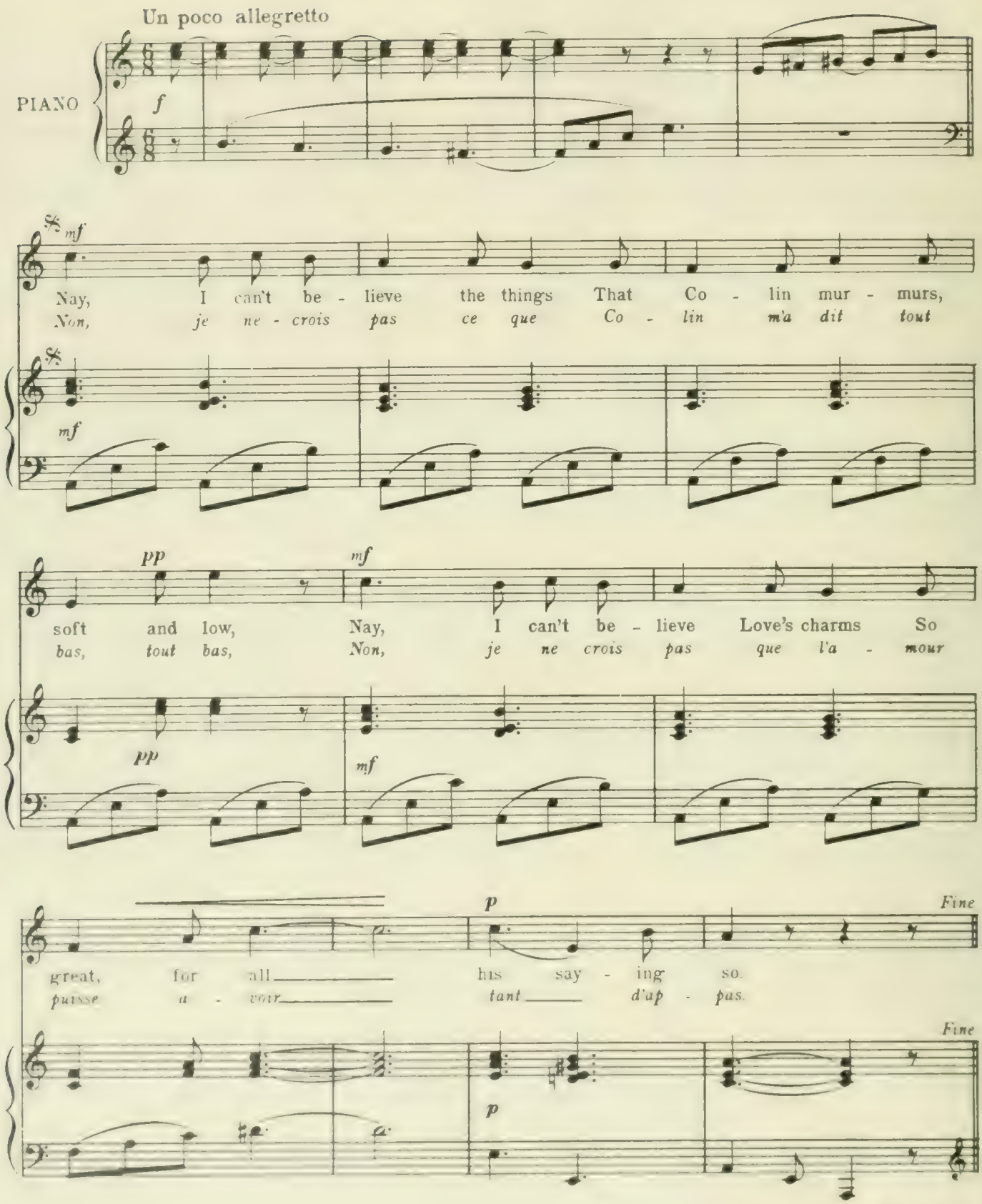
p rit.

get - ful, He to Li - zette was giv - ing a - way.
la - ge A Li - set - te don - nait pour rien.

p rit.

5-106-70016-52

XIII
NAY, I CAN'T BELIEVE
(NON, JE NE CROIS PAS)



mf

1. Were love a thing so per - fect, say, Would thro' the vil - lage
2. So when I look at Co - lin here, Tho' all his ways are

1. Si c'é - tait un plai - sir par - fait, Au vil - lage est - ce
2. Moi - me - me quand je vois Co - lin, Quoi - qu'il soit char - mant

mf

ev - 'ry day Young Phi - lène go sigh - ing To Cli - mène com -
kind and dear, I my thoughts dis - sem - ble 'Tis con - fus - ing,

qu'on ver - rait Le beau Phi - lè - ne Sans cesse a Cli -
et ba - din. Je me trou - ve toute in - ter -

rall.
(En retenant)

molto lento
(Très lent)

plain - ing, His love met no re - ply - ing?
ver - y All my heart with doubt's a - trem - ble.

mè - ne Se plain - dre de sa pei - ne?
di - te. En se - cret mon cœur pal - pi - te.

p col voce
(suivez)

molto lento
(Très lent.)

XIV

SYLVIA, THOU ART MY DEAREST

(TROP AIMABLE SYLVIE)

Allegretto moderato

PIANO

p *f* *rall.*

p

Syl - via, thou art my dear - est, I'd

Trop ai - ma - ble Syl - vi - e, Plus

a tempo *decresc.* *p*

rath - er thou did rule o'er me, Than mon - arch, with - out

con - tent d'ê - tre sous ta loi Que si j'ê - tais sans

thee Be! Thoughts of you are my near - est, Each

toi Roi! Rien ne me fait en - vi - e. Char -

5-106-70016-52

place I prize, Look'd on by your ten-der eyes, For in them all my Pa-ra-
mé des lieux Où je vois bril-ler tes yeux, Je crois qu'on n'est pas dans les

Fine *p*

dise Lies. Naught is like the tor-ture, nigh past bear-ing,
cieux Mieux. Non! rien n'est é-gal à la souf-fran-ce,

Fine *p*

When I'm at your ab-sence de-spair-ing: One short day to me seems
Que me cau-se la moindre ab-sen-ce: Un jour est un siècle à

poco cresc. *p*

all e-ter-ni-ty, Yet I'm fain, When I
mon im-pa-ti-en-ce, Mais hé-las? Aus-si-

poco cresc. *p*

cresc.

see you, with beau-ty crown'd a-gain, To think the hap-py hours too swift Drift!
tôt que je re-vois tes ap-pas, Oh! Dieux! que je trou-ve les jours Courts!

cresc. *f*

5-106-70016-52

XV
OH, HASTEN, FAIR SPRINGTIME
(VENEZ, AGRÉABLE PRINTEMPS)

Allegretto

VOICE

PIANO

mf *rit* *a tempo*

Oh, hast - en, fair spring-time, once more — To new life all na-ture in - vit - ing, With beau - ty of ver - dure de - light - ing The mead-ows and fields as a - fore. — Gar - dens gray are turn - ing to green, — The ros - es de - lay but their blow - ing, 'Till 'neath

Ve - nez, a - gré - a - ble prin - temps, — Ra-nim - er tou - te la na - tu - re. De la plus bril - lan - te ver - dure Or - nez et nos prés et nos champs. — Les jar - dins se pa - rent de fleurs. — Les ro - ses sont prê - tes d'e - clo - re Bien - tôt

f *mf* *p* *poco rit.* *mf a tempo*

dawn's clear rose ten - der sheen Op - 'ning pet - als ar - dent are
vont bril - ler leurs cou - leurs Sous les ten - dres feux de l'au -

dim. *rit.* *p* *a tempo*

glow - - ing. In leaf - bow - er'd cov - erts a - bove Are
ro - - re. Mil - le ros - si - gnols a - mou - reux Chan - tent

dim. *rit.* *p a tempo*

am - o - rous night - in - gales sing - ing Their fond de - cla - ra - tion out - ring - ing:
dé - jà dans nos bo - ca - ges; Ils nous di - sent, dans leurs lan - ga - ges,

"He knows no joy who knows not love! He knows no
Qu'il faut ai - mer pour être heu - reux! Qu'il faut ai -

rall.

joy who knows not love!"
mer pour être heu - reux!

rall. *a tempo*

5 - 106 70016 52

XVI

THERE'S A SHEPHERD, FEW MORE DISCREET
(JE CONNAIS UN BERGER DISCRET)

Un poco andantino

VOICE

PIANO

There's a shep-herd, few more dis-creet,
Je con-nais un ber-ger dis-cret,

You a-lone his sighs com-pel; Se-cret wor-ship, his, as is meet, Since his pas-sion he
Qui se plaint et sou-pi-re; C'est vous qu'il a-dore en se-cret, Sans o-ser vous le

dare not tell. It would call for as much of wit, To de-scribe what his fond heart feels
di-re. Pour bien pein-dre ses sen-ti-ments Et ses vi-ves a-lar-mes,

And his yearn-ing, aye, ev-'ry bit, As your own beau-ty charms re-veals.
Il fau-drait au-tant de ta-lents Que vous a-vez de char-mes.

5 106 70016 52

p

2. I have suf - fer'd since you be - came
3. Love, per - chance, Li - zette, you've not known,
2. Des maux que l'a - mour fait souf - frir
3. Li - sette, i - gno - rez - vous l'a - mour,

f p

My sole joy, love's ev - 'ry ill.— See you, love you, both were the same In - stant you all my
Tho' the im - age he of you;— Yet he's not the kind, you will own, Who'd shrink fear - ful, lest
En lui tout— est l'i - ma - ge. Vous voir, vous ai - mer, le sen - tir, D'un ins - tant fut l'ou-
Quand vous le fai - tes nai - tre? Le dieu n'est pas jus - qu'à ce jour Sans s'ê - tre fait con-

p rit.

mf a tempo

soul did fill. Tell me, Li - zette, these tim - id vows, Will you re - ceive with high dis - dain?
folk him knew. Charm - ing like you, as sweet and mild, He is all— one could wish to see.
vra - ge. Li - set - te, ces ti - mi - des vœux Pourraient - ils— vous dé - plai - re?
naî - tre. Il vous res - semble, il est char - mant, Il est fait— pour vous plai - re.

a tempo

mf

p

E'en the gods un - bent frown - ing brows, When in - cense made man's hom - age plain.
Don't de - ny so bright a— child, One whose own moth - er— you— might be.
Ja - mais l'encens qu'on offre aux dieux N'ex - ci - ta leur co - lè - re.
N'a - ban - don - nez pas— un— en - fant Dont vous ê - tes la— mè - re.

mf rit.

molto lento
(Très lent)

p

mf rit.

p col voce
(suivez)

XVII
NANETTE

Moderato

VOICE

PIANO

p

1. A - far from sweet Na - nette, The shep - herd Thyr - sis blew An air on his mu -
2. His plaint, kind Ech - o meet - ing, So touch'd her that she sent O'er wood and stream re -
1. E - loi - gné de Na - net - te, Le beau ber - ger Tir - cis Chan - tait sur sa mu -
2. Les é - chos du ri - va - ge, Tou - chés de son en - nui, Par tout le voi - si -

mf *p*

poco cresc.

sette, Then sang these words there - to: Love makes me lan, lan, lan,
peat - - ing, This his sad la - ment:
sette, Au pied d'un hêtre, as - sis: L'a - mour me fait, lan la,
na - - ge Ré - pé - taient après lui:

poco cresc.

p

lan - guish, Of love I'll die in an, an, an - guish.
lan - guir, L'a - mour me fait, lan la, me fait mou - rir.

rit.

p

rit.

p

3. His dog, ex - tend - ed
4. While round his crook as -
3. Son chien sur la fou -
4. Au pied de sa hou -

mf a tempo

p

ly - ing, Up - on the grass, at length, To help his mas - ter
sem - bled, The sheep ceased pas - tur - ing, And with e - mo - tion
gè - re, Cou - ché non - cha - lam - ment, Du mieux qu'il pou - vait
let - te Tous ses mou - tons ran - gés, Ne pais - - saient plus l'her -

poco cresc.

try - - ing, Bark'd with all his strength:
trem - - bled, As they heard him sing:
fai - - re, Di - sait, le re - gar - dant:
bet - - te Et l'é - cou - taient chan - ter:

Love makes me lan, lan, lan,
L'a - mour me fait, lan la,

poco cresc.

p

rit.

lan - guish, Of love I'll die in an, an, an - - guish.
lan - guir, L'a - mour me fait, lan la, me fait mou - rir

p

rit.

XVIII
THERE'S A TIME FOR ALL THINGS
(CHAQUE CHOSE A SON TEMPS)

Andantino quasi allegretto

PIANO

mf *poco rit.*

p *a tempo*

There's a time for all things, O maid - ens, There's a time for all
Cha - que chose a son temps, Fil - let - te, Cha - que chose a son

a tempo *p*

mf

things. When win - ter is nigh Then we sigh For joys of the
temps. Dans l'hi - ver des ans L'on re - gret - - te Les fa - veurs

mf

poco rit. *p* *a tempo*

van - ish'd springs. There's a time for all things, O maid - ens,
du prin - temps Cha - que chose a son temps, Fil - let - te,

poco rit. *a tempo* *p*

mf

There's a time for all things. Vi - o - lets blue Soon fade from
Cha - que chose a son temps. La sai - son de la vi - - o -

mf

poco rit. *p a tempo*

view, For such is the change time brings.— There's a time for all
let - - te Ne du - re pas long - temps.— Cha - que chose a son

a tempo

poco rit. *p*

things, O maid - ens, There's a time for all things. Mar - ry, for -
temps, Fil - let - te, Cha - que chose a son temps. Ma - ri - ez -

mf

mf

poco rit.

sooth, While you've your youth, While love in your young heart sings.—
vous, jeu - ne fil - let - - te, A l'â - ge du prin - temps.—

poco rit.

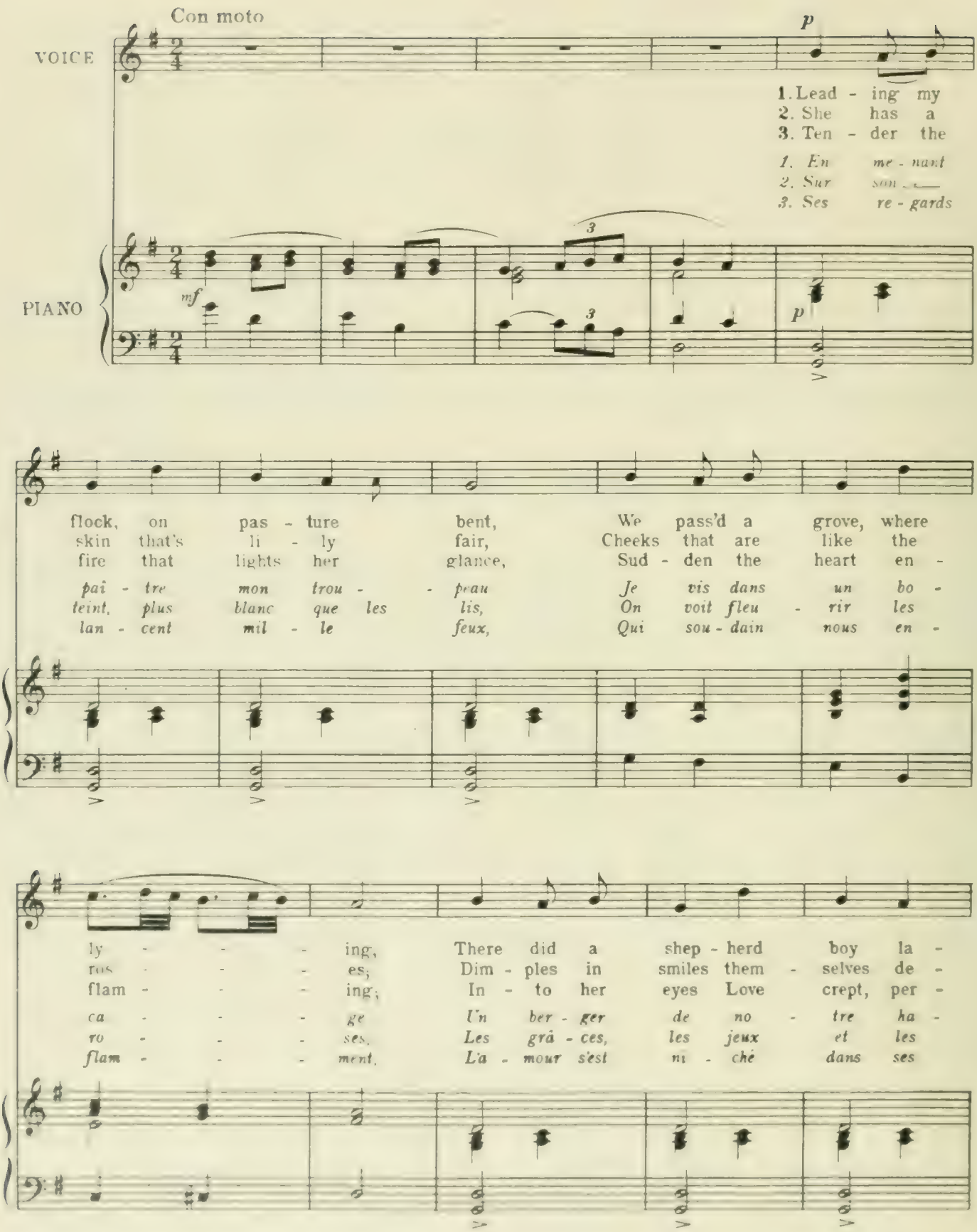
p a tempo

There's a time for all things, O maid - ens, There's a time for all things.
Cha - que chose a son temps, Fil - let - te, Cha - que chose a son temps.

a tempo

p

XIX
LISETTE



S 108 70016 52

ment. 'Twas thus he spake, a___ sigh - - ing:
clare When she her lips un - - clos - - es.
chance, Our souls the eas - i - er claim - - ing.
meau, Qui te - nait ce lan - - ga - - ge:
ris Sur sa___ bou - che re - po - - sent.
yeux, Pour sou - met - tre nos â - - mes.

cresc. *dim.*

On - ly to charm Li - zette was born, Vain - ly my
Li - sette est fai - te pour char - mer, Mais en vain

sf

sighs be - tray___ it. Ah, I must
je sou - pi - - re. Ah! qu'on est

sf

p *rit.*

ev - er mourn. To her I dare not_ say___ it!
mal - heu - reux, Quand on n'o - se le___ di - - re!

p *rit.*

5-106-70016-52

XX
MOTHER BONTEMPS
(LA MÈRE BONTEMPS)

Allegretto

VOICE

PIANO

p rall *a tempo*

1. Moth er Bon - temps'
2. When six - teen or
3. Laugh-ter reign'd and

1. La mè - re Bon -
2. A vingt ans mon
3. Les jeux et les

mf *rall* *a tempo* *p*

way Was to all the young girls she knew to say: Oh, dance, girls,
so, Love to me seem'd a charm-ing god, I know. De - ceit - ful,
play When I mar - ried, up - on my wed - ding - day! But soon I

temps S'en al - lait dis - ant aux fil - let - tes: Dan - sez, mes en -
cœur Crut l'a - mour un dieu plein de charm - es, Ce pe - tit trom -
ris Dan - se - rent à mon ma - ri - a - ge. Mais bien - tôt j'ap -

dance, While you're young, and you have the chance, For gai - e - ty should
sly, Oft - en since he has made me cry. He makes de - mands on
knew House - hold du - ties there were to do. My hus - band growl'd and

fants, Tan - dis que vous ê - tes jeu - net - tes, La fleur de gai -
peur M'a fait ré - pan - dre bien des lar - mes Il est ex - i -
pris Qu'il est d'au - tres soins en mé - na - ge Mon ma - ri gron -

5-106-70016-52

f

flow'r In youth's hap - py hour! Born in Spring-time as is the
you, He's in - con - stant, too. All poor maids who his em - pire
sigh'd, And the chil dren cried; There was ne'er a chance, girls, I

té Ne croît point l'é - té; Née au prin - temps, com - me la
geant, Bou - deur et chan - geant. Fil - le qu'il tient sous son em -
dait, Mon en - fant cri - ait; Moi ne sa - chant au - quel en -

mf

rose, 'Tis best to cull it be - fore it goes;
own They flee from oth - ers, to sigh a - lone. } So tempt not
ween To run and dance on the vil - lage green.

ro - se, Cueil - lez - la dès qulle est é - clo - se.
pi - re, Fuit le mon de, rêve et sou - pi re: } Dan - sez
ten - dre, Sous l'or - meau pou - vais - je me ren - dre?

rall.

fate, Dance while you're young, ere 'tis too late.
à quinze ans, Plus tard il n'est plus temps.

rall.

5-106-70016-52

p rall. a tempo

4. Oh, the years sped fast Till a

4. Le temps ar - ri - va Où ma

mf rall. a tempo *p*

grand-moth-er I be - came at last, And when one's old Love of dan-cing be-gins to

fil - le me fit grand' - mè - re: Quand on en est là Dan-ser n'in - té - res - se plus

lose its hold. With coughs you speak, And your legs are

guè - re On tousse en par - lant, On marche en trem - -

f

weak: The ga - votte no lon - ger you tread, But in an arm-chair you nod in -

blant: Au lieu de dan - ser la ga - vot - te. Dans un grand fau-teuil on ra -

mf

rall.

stead; So tempt not fate, Dance while you're young, ere 'tis too — late.

do - te. Dan - sez à quinze ans. Plus tard il n'est plus — temps.

rall.